

J784

FRANKL

422 906

THE BEST OF

RETHA FRANKLIN

Eleven classic songs arranged for piano, voice and guitar. Complete with lyrics and chord boxes or symbols.



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Respect

WORDS & MUSIC BY OTIS REDDING

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Solid 4 Beat

Piano introduction in 4/4 time, marked *mf*. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line.

First vocal and piano section. The piano part is marked *f*. Chord diagrams for G and F are shown above the staff. The lyrics are: "What you want I ain't gon-na do you wrong ba-by I got. while you gone."

Second vocal and piano section. The piano part continues with the same bass line. Chord diagrams for G and F are shown above the staff. The lyrics are: "What you need I ain't gon-na do you wrong You know I got it. 'Cause I don't wan-na."





All I'm ask-in' is for a lit-tle re - spect, when you come home. Ba -





- by, when you come home, — Re - spect.





I'm out — to give you all my mon-ey, But all I'm ask-in'
 Ooh, — your kiss-es, sweeter than hon-ey, But guess — what, —




in re - turn, hon - ey, Is to give me
 so here's my mon - ey, All I want you to do for me

F C

my pro-per re - spect when you get home. Yeah,
 is give me some here when you get home. Yeah,

F C7 F

ba - by, when you get home.
 ba - by, when you get home.

C7 F C7

R - E - S - P - E - C - T, find out what it means to me, R - E - S - P - E - C - T,

F C7 F

take out T - C - P, a lit-tle re - spect. *Repeat and fade out*

Spanish Harlem

WORDS & MUSIC BY JERRY LEIBER & PHIL SPECTOR

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Baion moderato

Piano introduction in B-flat major, 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. Dynamics range from *mf* to *mp*.

Eb

Diagram showing the fingering for the Eb chord (E-flat major) on a piano keyboard.

First line of the song. The vocal melody is in the right hand of the piano part, with lyrics underneath. The piano accompaniment is in the left hand. Dynamics include *mf*. A triplet of eighth notes is marked with a '3'.

There is a rose in Span-ish Har - lem, _____

Second line of the song. The vocal melody continues in the right hand of the piano part, with lyrics underneath. The piano accompaniment is in the left hand. Dynamics include *mf*. A triplet of eighth notes is marked with a '3'.

A rare rose up in Span-ish Har - lem, _____

Ab



It is a spe-cial one, — it's nev-er seen the sun, — It on - ly
With eyes as black as coal — that look down in my soul — And start a

f

Eb



comes up when the moon is on the run and all the stars are glea-ming, —
fire — there and then I lose con - trol, I have to beg your par-don, —

1

Bb



It's grow-ing in the street right up thro' the con - crete, But

mf



soft and sound_ in pale moon. _____

2

B \flat 7



I'm going to pick that rose_ and watch her as she grows _____ in my

mf

E \flat



gar-den. _____

mp *p* *pp*

(You Make Me Feel Like) A Natural Woman

WORDS & MUSIC BY CAROLE KING, JERRY WEXLER & GERRY GOFFIN

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Moderately

The musical score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Moderately'. The score includes guitar chords indicated by letter diagrams above the vocal line. The lyrics are: 'I used to feel un - in - spired And when I knew I'd have to face an-oth-er day, Lord, it made me feel so tired. Be-fore the day I met you life was so un - kind. Your love was the key to my peace of mind 'Cause'.

Guitar Chords:

- G (first system)
- D (first system)
- A (C#bass) (second system)
- Bm7 (second system)
- A (second system)
- E (G#bass) (third system)
- G (third system)
- D (fourth system)
- A (C#bass) (fourth system)
- Bm7 (fourth system)
- C#m7 (fourth system)
- Bm7 (fourth system)
- C#m7 (fifth system)
- Bm7 (fifth system)
- C#m7 (fifth system)
- Dmaj7 (fifth system)







you make me ____ feel, ____ you make me feel, ____ You make me ____










feel like a ____ nat - u - ral wom-an. ____ When my




soul was in the lost and found ____ You came a - long ____ to







claim it. I did - n't know just what was wrong with me ____





Till your kiss helped me name it.

Bm7 E6 Bm7 E6

Now I'm no long - er doubt-ful _____ of what I'm liv - in' for, 'Cause

Bm7 C#m7 Dmaj7 Bm7 (F bass)

if I make you hap-py I don't need to do _____ more. _____ You make me _____

A D A D

feel, _____ you make me _____ feel, _____ You make me _____

A D A D Bm Bm A

feel like a _____ nat - u - ral wom-an. _____

G (A bass) D A

Oh, _____ ba - by, what you've done to me! (What you've done to me!) _____ You _____ make me

feel so good in-side. (Good in-side.) And I just

G (A bass) **Dmaj7**

want to be (Want to be) close to you. You make me feel so a -

Am7 (D bass) **D** **A** (C bass)

live! You make me feel, you make me feel,

Bm7 **Bm7** (E bass) **A** **D** **A**

You make me feel like a nat - u - ral, nat - u - ral wom-an. You make me

D **A** **D** **A** **D** **A** 1-2 **Bm7** **Bm7** (F bass)

wom-an, a nat - u - ral wom-an.

Bm7 (E bass) **A**

rall.

Bridge Over Troubled Water

WORDS & MUSIC BY PAUL SIMON

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Moderate, not too fast, like a spiritual

mf *mp* *p*

Rubato







When you're wea - ry, - feel - in - small,
down and out, - When you're on the street,

p

When tears are in your eyes, - I'll dry them all;
When eve - ning falls so hard - I will com - fort - you.








mp

14









I'm on your side. _____ Oh, -
 I'll take your part. _____ Oh, -

mp




 In tempo
 














when times get rough — And friends just can't be found, —
 when dark - ness comes — And pain is all a - round, —

f

Like a Bridge O - ver Trou-bled Wa-ter

mp

I will lay me down. Like a Bridge O - ver Trou-bled Wa-ter

mf *mp*

Ab Bb9 (sus) Bb7 Eb Ab

I will lay me down.

mf *f*

Re *

Eb Ab Eb Ab Rubato

When you're

mf *mp* *mf* *mp* *p*

2 Eb (Bb bass) Cm Ab Cm (G bass) G Cm F7

Trou-bled Wa-ter I will lay me down.

mf *f*

Eb Ab Cm Ab Abm Eb

Ab Eb Ab Eb Ab

Sail on

Eb Ab Db Ab

sil-ver girl, Sail on by. Your time has

Eb Ab Eb Ab Eb Ab

come to shine.— All your dreams are on their way.

Eb Bb Cm Bb Eb Eb (1) bass

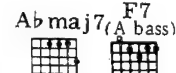
See how they shine.—— Oh,— if you need a friend

mp

In tempo



I'm sail - ing right be - hind. — Like a Bridge O - ver



Trou-bled Wa-ter I will ease your mind. — Like a Bridge O - ver



Trou - bled Wa-ter I will ease your mind. —



rall.

fff

Let It Be

WORDS & MUSIC BY JOHN LENNON & PAUL McCARTNEY

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Slowly

mf

When I find my - self in times of trou - ble

Instrumental

Moth - er Mar - y comes to me Speak - ing words of wis - dom, Let it

be and in my hour of dark - ness She is

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Slowly' and 'mf'. The piano part consists of a steady bass line and a treble line with chords. The vocal line enters with the lyrics 'When I find my - self in times of trou - ble'. This is followed by an instrumental section. The vocal line then continues with 'Moth - er Mar - y comes to me Speak - ing words of wis - dom, Let it be and in my hour of dark - ness She is'. The piano accompaniment provides harmonic support throughout, with various chords indicated by guitar chord diagrams above the staff.

Guitar Chords:

- C
- G
- Am
- G
- F
- C
- G
- F
- C/E
- Dm7
- C
- G

Am G F C G

stand-ing right in front_ of me_ Speak-ing words of wis - dom, Let it

F C/E Dm7 C Am G

be. Let it be, let it be, let it be, let it be,

F C G

let it be, Whis-per words of wis - dom, Let it be.

Whis-per words of wis - dom, Let it be.

F C/E Dm7 C G

And when_ the bro - ken - heart - ed peo - ple
And when_ the night_ is cloud - y there is

Am G F C G

liv - ing in the world a - gree There will be an an - swer, Let it
 still a light that shines on me Shine un - til to - mor - row. Let it

F C/E Dm7 C G

be. For though they may be part - ed there is
 be. I wake up to the sound of mu - sic

Am G F C G

still a chance that they will see There will be an an - swer, Let it
 Moth - er Mar - y comes to me Speak - ing words of wis - dom, Let it

F C/E Dm7 C Am G

be. Let it be, let it be, let it be,





let it be, ————— There will be — an an - swer, Let it be. —









Let it be, ————— let it be, ————— let it be, —————





let it be, ————— { Whis - per words — of wis - dom, let it be. —
 There will be — an an - swer, let it be. —












To Coda

G F C F C G F C D.S. al Coda

This system contains the first two measures of the piece. The guitar part has chords G, F, C, F, C, G, F, and C. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The first measure has a fermata over the final note.

CODA F C/E Dm7 C Am G

Let it be, — let it be, — let it be, —

This system contains the third and fourth measures. The guitar part has chords F, C/E, Dm7, C, Am, and G. The piano accompaniment continues with the melody and bass line. The lyrics "Let it be, —" are written under the vocal line.

F C G

let it be. — Whis-per words — of wis - dom, let it be. —

This system contains the fifth and sixth measures. The guitar part has chords F, C, and G. The piano accompaniment continues with the melody and bass line. The lyrics "let it be. — Whis-per words — of wis - dom, let it be. —" are written under the vocal line.

F C/E Dm7 C F Em Dm7 C Bb F/A G F C

This system contains the seventh and eighth measures. The guitar part has chords F, C/E, Dm7, C, F, Em, Dm7, C, Bb, F/A, G, F, and C. The piano accompaniment continues with the melody and bass line. The system ends with a double bar line.

I Say A Little Prayer

WORDS BY HAL DAVID. MUSIC BY BURT BACHARACH

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Not too fast, smoothly

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Not too fast, smoothly'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody enters in the second measure. The lyrics are: 'The mo - ment I - I run - for the'. The piano part continues with a Gm7 chord diagram. The vocal melody continues with the lyrics: 'wake up, dear, be - fore - I put on my make - up - bus, dear, while rid - ing I think of us, dear.' The piano part includes Cm7, F, and Bb chord diagrams. The tempo changes to 2/4 for the final section, where the vocal melody repeats: 'I say a lit - tle prayer for you. I say a lit - tle prayer for you.' The piano part includes Am7(no5) and D7 chord diagrams.

Gm7

The mo - ment I
- I run - for the

Cm7

F

Bb

wake up, dear, be - fore - I put on my make - up -
bus, dear, while rid - ing I think of us, dear.

Am7(no5)

D7

I say a lit - tle prayer for you.
I say a lit - tle prayer for you.

Gm7 Cm7

While comb - ing my hair now
At work - I just take time

and won - d'ring what
and all — through my

R.H.

F Bb Am7(no 5)

dress to wear now — I say a lit - tle prayer for you. —
cof - fee break time — I say a lit - tle prayer for you. —

D7 Eb F/Eb Dm7

Excitedly

For - ev - er, for - ev - er you'll stay in my heart — and

Bb Ab/Bb Bb Bb 9 Eb Dm7

I will love you for - ev - er and ev - er. We nev - er will part. — Oh,

gva

how I'll love you. To - geth - er, to - geth - er, that's how it must be. To

1. Smoothly

live with - out you would on - ly mean heart-break for me.

mf (Tacet)

2. Smoothly

me. My dar - ling, be - lieve me,

mf *p* R.H.

for me — there is no one — but

mp

B \flat maj7 **F9(sus)** **B \flat maj7**

you. Please love me too.

F9(sus) **B \flat maj7** **F9(sus)**

I'm in love with you. An - swer my

B \flat maj7 **F9(sus)** **B \flat maj7**

prayer. Say you love me too.

F9(sus) **B \flat maj7**

poco *rall.* *pp*

Jumpin' Jack Flash

WORDS & MUSIC BY MICK JAGGER & KEITH RICHARDS

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Bright rock ♩ = 132

The musical score for 'Jumpin' Jack Flash' is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (three flats). The time signature is 4/4. The tempo is marked 'Bright rock' with a quarter note equal to 132 beats per minute. The first system begins with a forte (f) dynamic. Chord symbols are placed above the staff: Bb, Eb, and Ab. The second system continues with Bb, Eb, Ab, and Bb. The third system includes Eb, Ab, and Bb. The fourth system features a 'Shouted' section with a repeat sign, followed by Bb and Ab/Bb chords. The phrase 'Watch it!' is written above the staff in the fourth system. The score includes various musical notations such as eighth notes, quarter notes, and rests.

Verse:

B \flat A \flat /B \flat B \flat A \flat sus/B \flat

1. I was born _____ in a cross -
 2. I was raised _____ by a tooth -

B \flat A \flat sus/B \flat

- fire hur - ri - cane.
 - less, beard-ed_ hag.

And I howled_
 I was schooled_

B \flat A \flat sus/B \flat B \flat A \flat sus/B \flat

_____ at my ma _____ in the driv - ing rain. _____
 _____ with a strap _____ right a - cross_ my back. _____ }

Chorus:
 § D_b A_b

But it's all _____ right.

now. In fact, it's a gas! _____ But it's all _____

right. I'm Jump-in' Jack Flash. It's a gas! Gas! Gas!_

To Coda ⊕

* Guitar
 B_b

(2.) Ooh. _____

* 8va if played by Guitar.

The musical score is written for a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line includes lyrics and melodic notation with various ornaments like slurs and ties. The piano part provides harmonic support with chords and moving lines in both hands. Chord symbols (D_b, A_b, E_b, B_b) are placed above the vocal line. A guitar part is indicated at the bottom with a B_b chord symbol and a note about playing an octave higher. The score ends with a Coda symbol.

Chord progression: E \flat A \flat B \flat E \flat A \flat

Chord progression: B \flat E \flat A \flat B \flat

Chord progression: E \flat A \flat B \flat

Chord progression: B \flat A \flat /B \flat

Verse:

B \flat A \flat /B \flat B \flat A \flat sus/B \flat

(3.) I was drowned. _____ I was washed.

B \flat A \flat sus/B \flat

_____ up and left _____ for dead. _____ I fell down _____

B \flat A \flat sus/B \flat B \flat

_____ to my feet _____ and I saw _____ they bled. _____

B \flat *Absus/B \flat*

I frowned_____ at the crumbs_ of a crust_ of bread_

B \flat *Absus/B \flat* *B \flat* *Absus/B \flat*

_____ I was crowned_____ with a spike__

B \flat *Absus/B \flat* *D.S. al Coda*

_____ right through my_ head._____ But it's all__

Φ *Coda* *B \flat*

Play 4 times

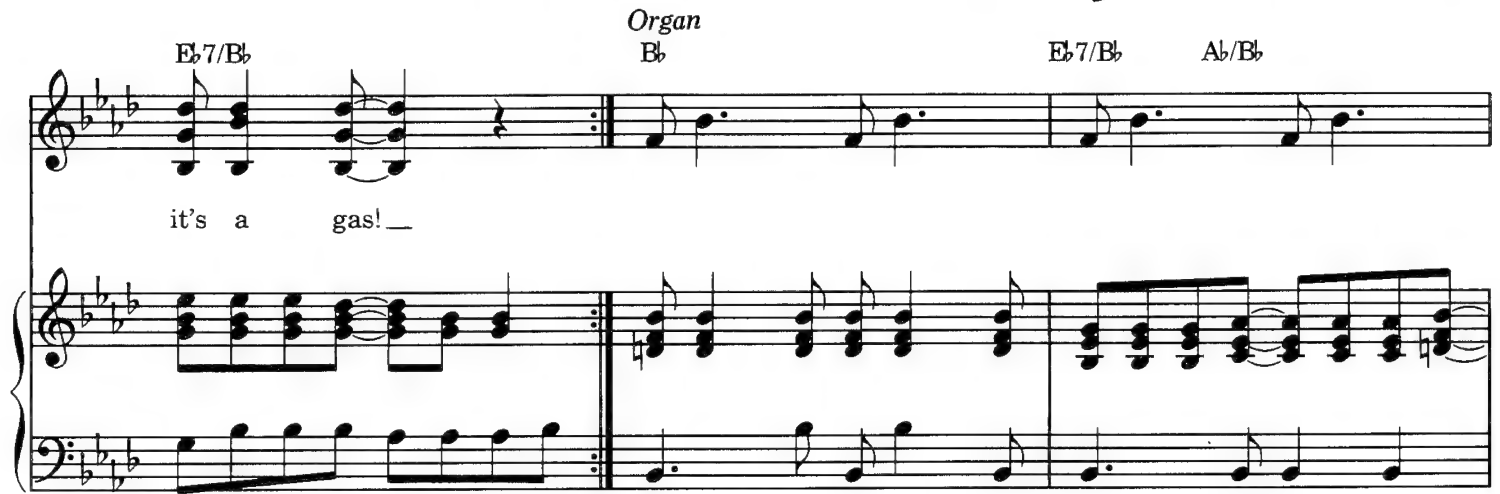
B \flat **E \flat 7/B \flat** **B \flat**

Jump-in' Jack Flash, it's a gas! — Jump-in' Jack Flash,



E \flat 7/B \flat **Organ B \flat** **E \flat 7/B \flat** **A \flat /B \flat**

it's a gas! —



B \flat **E \flat 7/B \flat** **A \flat /B \flat** **B \flat**



E \flat 7/B \flat **A \flat /B \flat** **B \flat** **E \flat 7/B \flat**



B \flat Eb7/B \flat B \flat

Eb7/B \flat *Fade to end* B \flat Eb/B \flat
 B \flat

B \flat Eb7/B \flat B \flat

Eb7/B \flat B \flat Eb7/B \flat
 B \flat

Walk On By

WORDS & MUSIC BY BURT BACHARACH & HAL DAVID

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With a beat

mf



1. If you see me walk-in' down the street
2. I just can't get o-ver los-in' you

and I start to cry—
and so if I seem—

each time we meet,
bro-ken and blue,—



Walk on by,—

Walk on by.—



Make be-lieve— that you don't see the tears. Just let me grieve— in
Fool-ish pride,— that's all that I have left. So let me hide— the

B \flat C Fmaj7

pri - vate, 'Cause each time I see you, I break down and cry.
tears and the sad - ness you gave me when you said good - bye.

B \flat Fmaj7 B \flat

Walk on by, — Don't stop, Walk on by. —

Fmaj7 B \flat 1. Fmaj7

— Don't stop, Walk on by. —

B \flat 2. Fmaj7

Sisters Are Doing It For Themselves

WORDS & MUSIC BY A. LENNOX & D. A. STEWART

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Medium tempo

Fm



mf

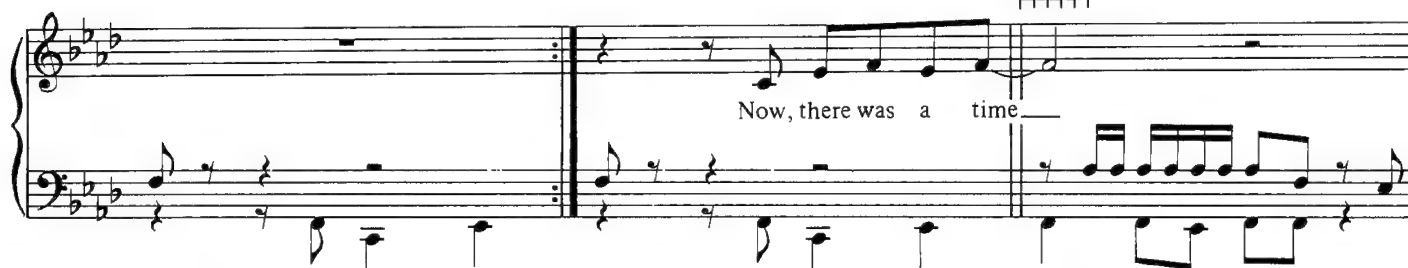
R.H.



1.

2.

Fm

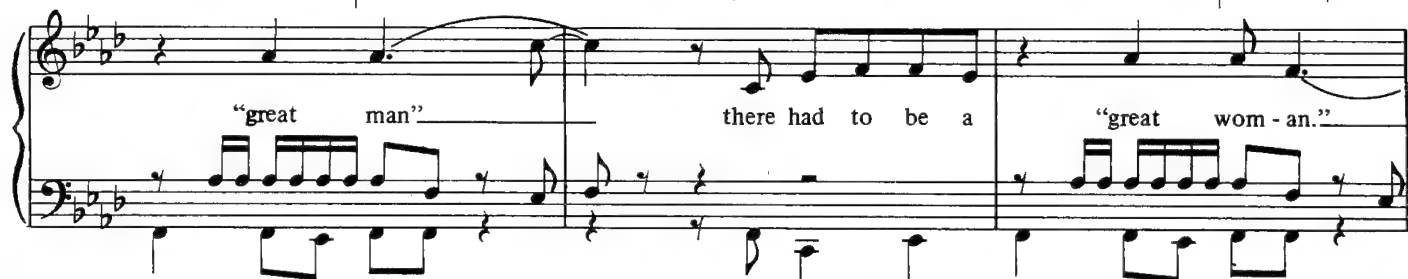


Now, there was a time



when they used to say

that be - hind ev - 'ry



"great man"

there had to be a

"great wom - an."



But oh, in these times of change you know that it's



no - long - er true.

So we're com - in' out of the kitch -

en 'cause there's some-thing we for-got to say— to— you.— We say:

Sis - ters are do - in' it for them - selves,— stand - in' on their

own two feet— and ring - in' on their own bells.—

Sis - ters are do - in' it for them - selves.— Now, this is a song—

to cel - e - brate—

To Coda

Chord diagrams: C, Eb, Ab 4fr., Bb, C, Fm

the con - scious lib - er - a - tion of the fe -

- male state. Moth - ers, daugh - ters, and

— their daugh - ters, too, yeah, —

wom - an to wom - an, we're sing - ing with you. —

The “in - fe - ri - or sex” has got a new ex -

- te - ri - or. We got doc - tors, law - yers, pol -

- i - ti - cians, too. Ev -

- 'ry - bod - y — take — a look a - round.

Can you see, can you see, can you see, there's a wom-an right-next to you.—

Eb
D.S. al Coda
We say:

Coda
C
Now we ain't mak - in' sto -

Bb
- ries and we ain't lay - in' plans.— Don't you know that a man— still— loves a

Bb
wom - an and a wom-an still— loves a man.— (Just the same though.)—
C
D.S. and fade

Try A Little Tenderness

WORDS & MUSIC BY HARRY WOODS, JIMMY CAMPBELL & REG CONNELLY

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Slowly with expression

The musical score is written for piano and voice. The piano part begins with a *mf* dynamic and a tempo marking of "Slowly with expression". The key signature has one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios. The vocal melody enters in the second system, marked "(Freely)". The lyrics are written below the vocal line, with some words split across lines. Chord diagrams are provided for various chords: Em, Dm, G7, C, Dm, G7, C, G7, C, Am, B7, Em, and G7. The score includes dynamic markings such as *mf* and *rall.* (rallentando). The lyrics are: "In the bus - tle of to - With a ten - der word of day _____ We're all in - clined to miss Lit - tle things that love _____ You can make the wrong things right, Charm a - way that the mean clouds so of grey, A word, a smile, a kiss, _____ When a And make this drab world bright. _____ When your".







wo - man loves a man, He's a he - ro in her
 wor - ries drag you down, It's so ea - sy to for -






eyes, And a he - ro he can al - ways be, If
 get. But make the ef - fort just the same, And









he'll just re - al - ize.
 see the thrill you'll get.

CHORUS Tenderly
 She may be wea - ry,

Wo - men do get wea - ry, Wear - ing the same shab - by dress,

rall.
p-f a tempo








And when she's wea-ry, Try a lit-tle ten-der-ness.







You know she's wait-ing, Just an-ti-ci-pat-ing, Things she may nev-er poss-








ess. While she's with-out them, Try a lit-tle ten-der-ness.





It's not just sen-ti-men-tal, She

sf

Am C+ A7 Dm A7

has her grief and care, And a word that's soft and gen - tle, Makes it

Dm G9 G7 C Dm7 G7

ea - si - er to bear. You won't re-gret it, Wo - men don't for- get it,

C Gm/Bb A7 D7 F Dm7 G7

Love is their whole hap - pi - ness. It's all so ea - sy Try a lit - tle ten - der -

1 C G7 Dm7 G7 2 C Fdim C

ness. ness.

a tempo rall.

opt: D.S.

I Knew You Were Waiting (For Me)

WORDS & MUSIC BY SIMON CLIMIE & DENNIS MORGAN

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The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into four systems, each with a guitar chord diagram above the treble staff. The lyrics are written below the bass staff.

System 1: The treble staff has a whole note chord. The bass staff has a half note. Chord diagrams: E (treble), A/E (bass).

System 2: The treble staff has a half note. The bass staff has a half note. Chord diagrams: E (treble), E (bass), A/E (bass).

System 3: The treble staff has a half note. The bass staff has a half note. Chord diagrams: E (treble), E (bass).

System 4: The treble staff has a half note. The bass staff has a half note. Chord diagrams: A/E (treble), E (bass), F#m7 (bass).

Lyrics:

(1.) Like a war-rior that fights — and wins the bat - tle, I know —
— the taste of vic - to - ry. Though I went through some nights — con-sumed — by the
sha-dows, I was crip-pled e-mo-tion-ally, mm. — Somehow I made it through the

C#m7 F#m7 C#m7 F#m7

heart-ache, yes I did, I es-caped. I found my way out of the

C#m7 A

dark-ness, kept my faith, kept my faith. When the ri-ver was deep

E A/E E

I did-n't fal-ter, when the mountain was high I still be-lieved.

A/E E A/E

When the val-ley was low it did-n't stop me, no no. I

F#m7 C#m7 F#m7 A E A/C#

knew you were wait-ing, I knew you were wait-ing for me. So we were drawn

to - geth - er through des - ti - ny. Oh boy

I know this love we share was meant to be

Knew you were wait - ing,

knew you were wait - ing,

knew you were wait - ing for me

D.S. to FADE

VERSE 2:

With an endless desire
I kept on searching
Sure in time our eyes would meet.

And like the bridge is on fire
The hurt is over
One touch and you set me free.

I don't regret a single moment no I don't, looking back
When I think of all those disappointments, I just laugh, I just laugh.